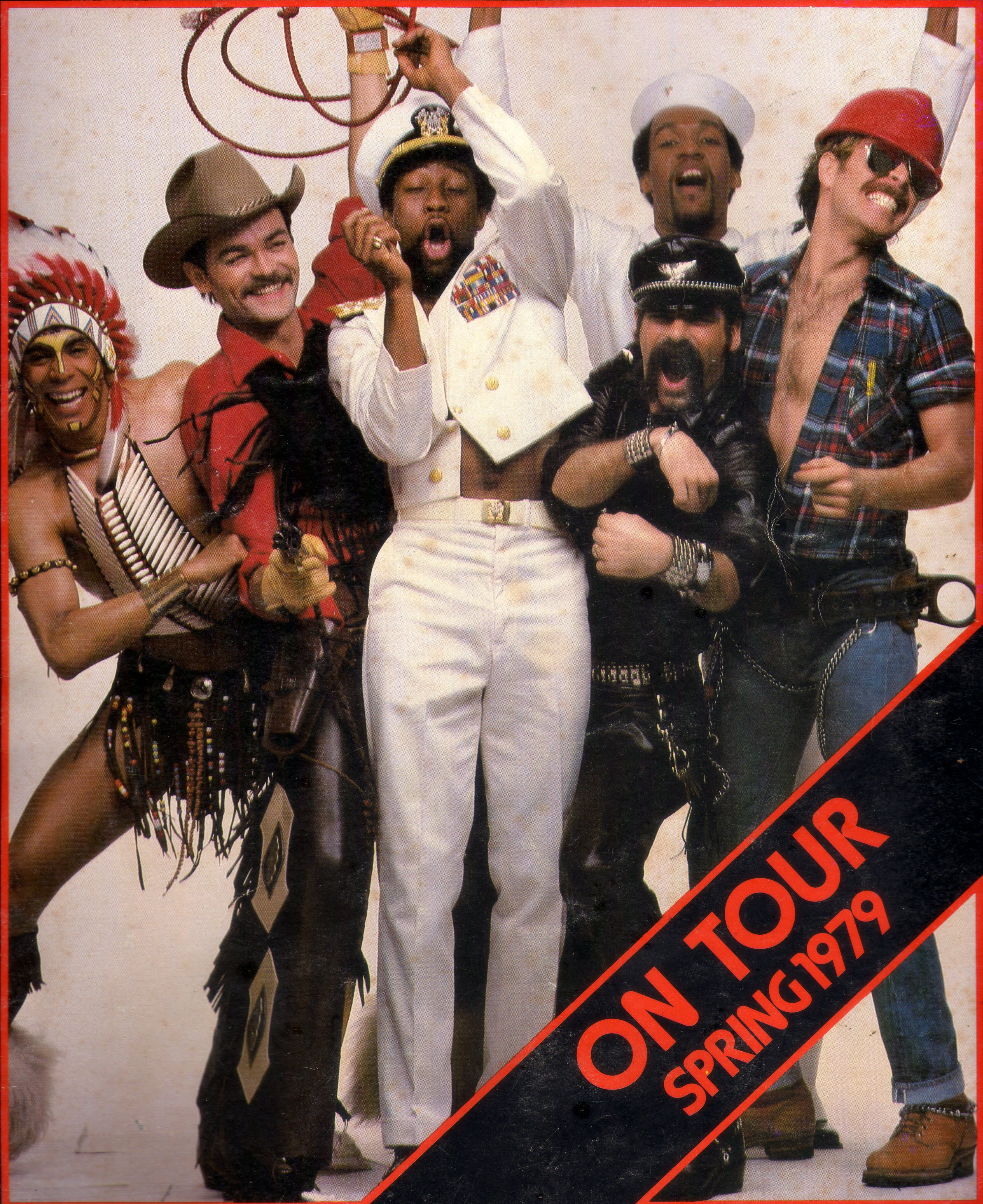


# VILLAGE PEOPLE









# VILLAGE PEOPLE®

The world's hottest disco group, *The Village People*, sprouted from the imagination of French born composer/producer/manager Jacques Morali. Morali first tasted international success with The Ritchie Family's disco hits *Brazil* and *The Best Disco In Town*. *The Village People* were born out of Morali's affection for America: "I love America as much as I love France and I want to live here all the time. *The Village People* are my tribute to America. I wanted to make a concept group to show to America that people of any religion, color and lifestyle can live and be happy together," said the energetic 32 year old creator.

Morali was caught by the high energy, varied lifestyles and role playing he perceived among the citizens of New York's famous Greenwich Village. One evening, while visiting a local Village disco, he saw a man dressed as an Indian. Then he saw men dressed in motorcycle gear, police uniforms, cowboy attire and construction clothes. These visions kindled the flame for his idea.

Morali staged auditions, like a Broadway show, for his conceptual inspiration. After long, arduous sessions, he found the perfect sextet in Randy Jones as the nimble footed cowboy; Alexander Briley as the khaki clad GI/white toggged sailor; Felipe Rose as the bells-on-his feet/feathers on his head American Indian; Glenn Hughes as the macho leather clad motorcycle man; David Hodo as the hard muscled construction worker with a hard hat; and Victor Willis as the lead-singing hard driving Highway policeman/Naval Commander.

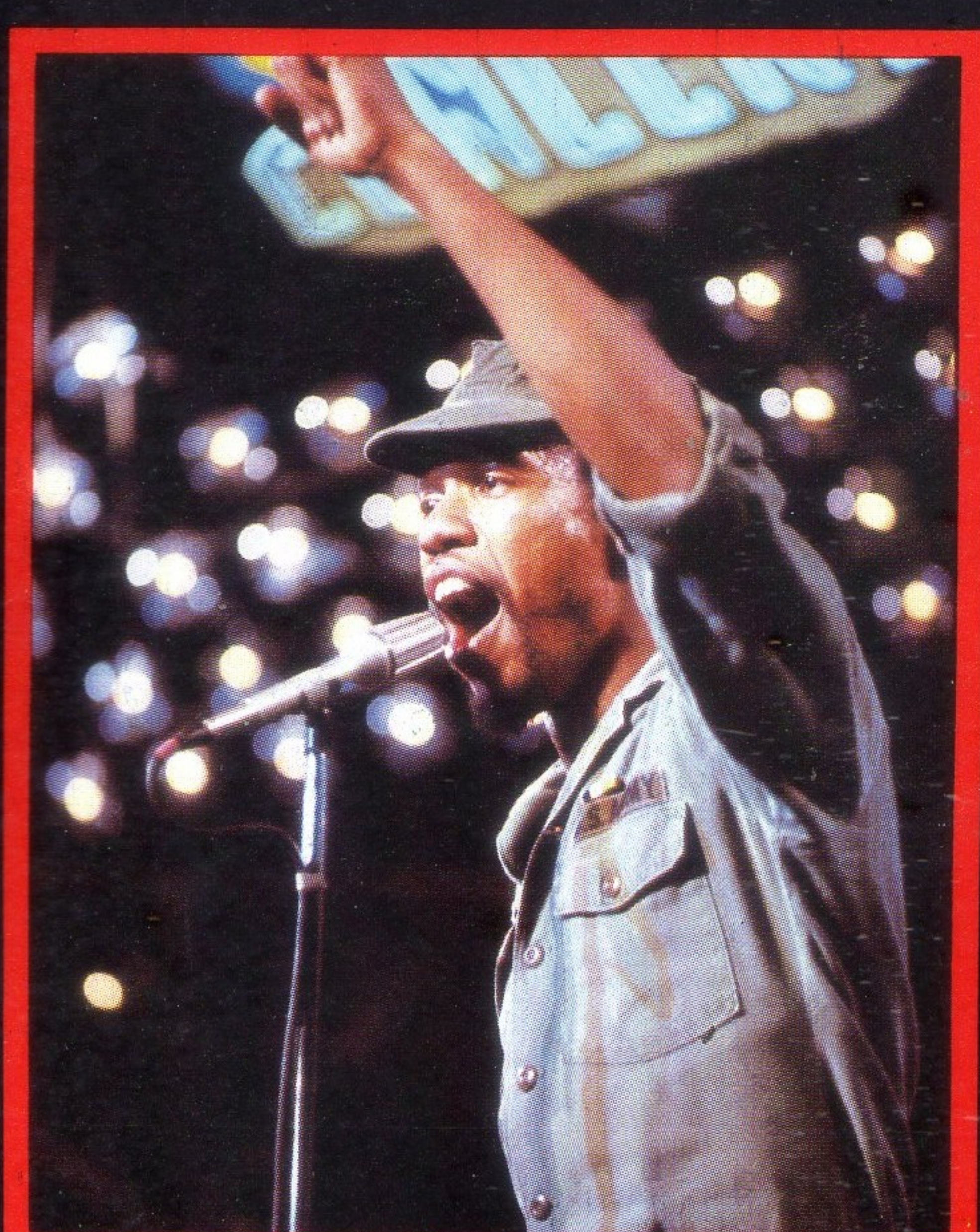
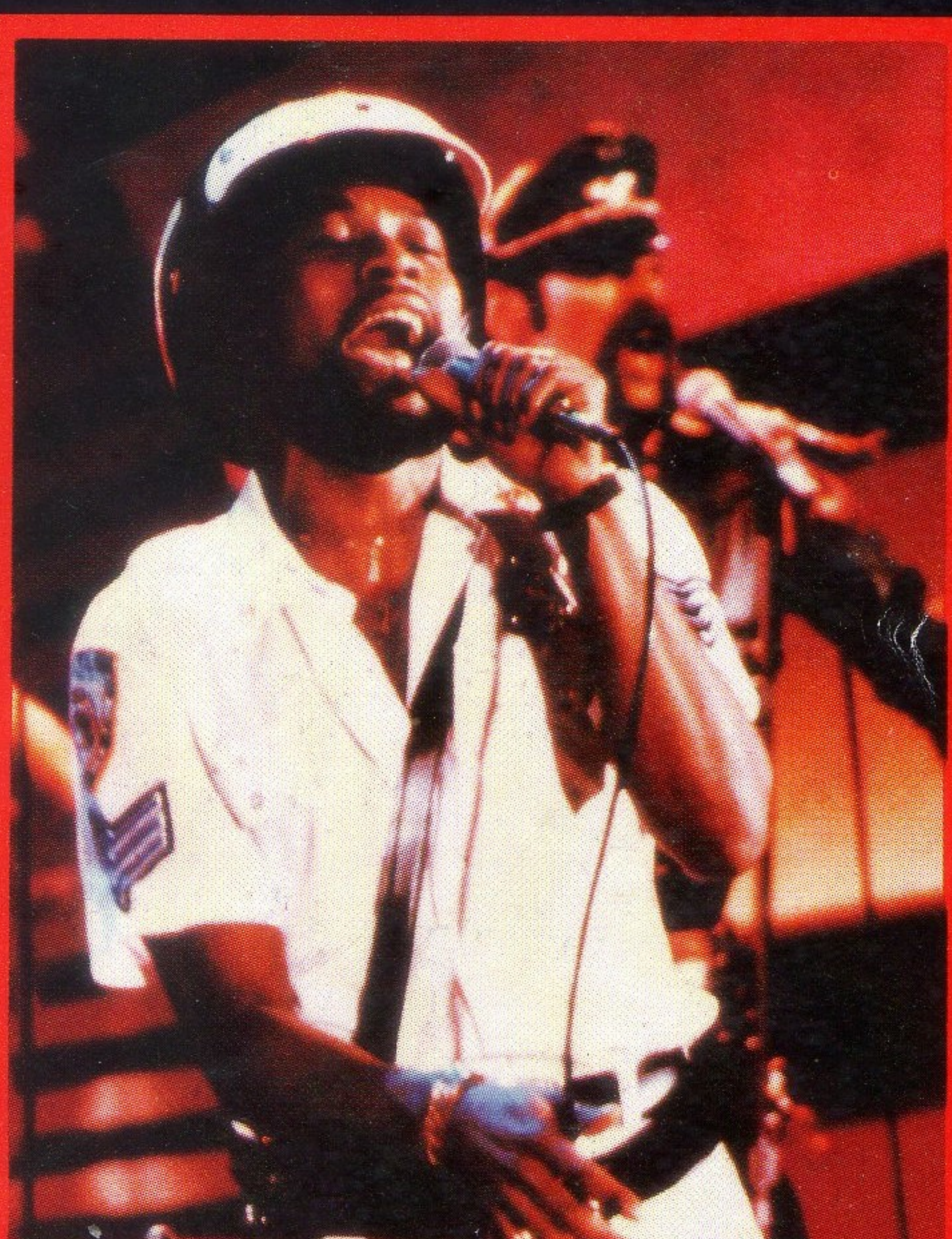
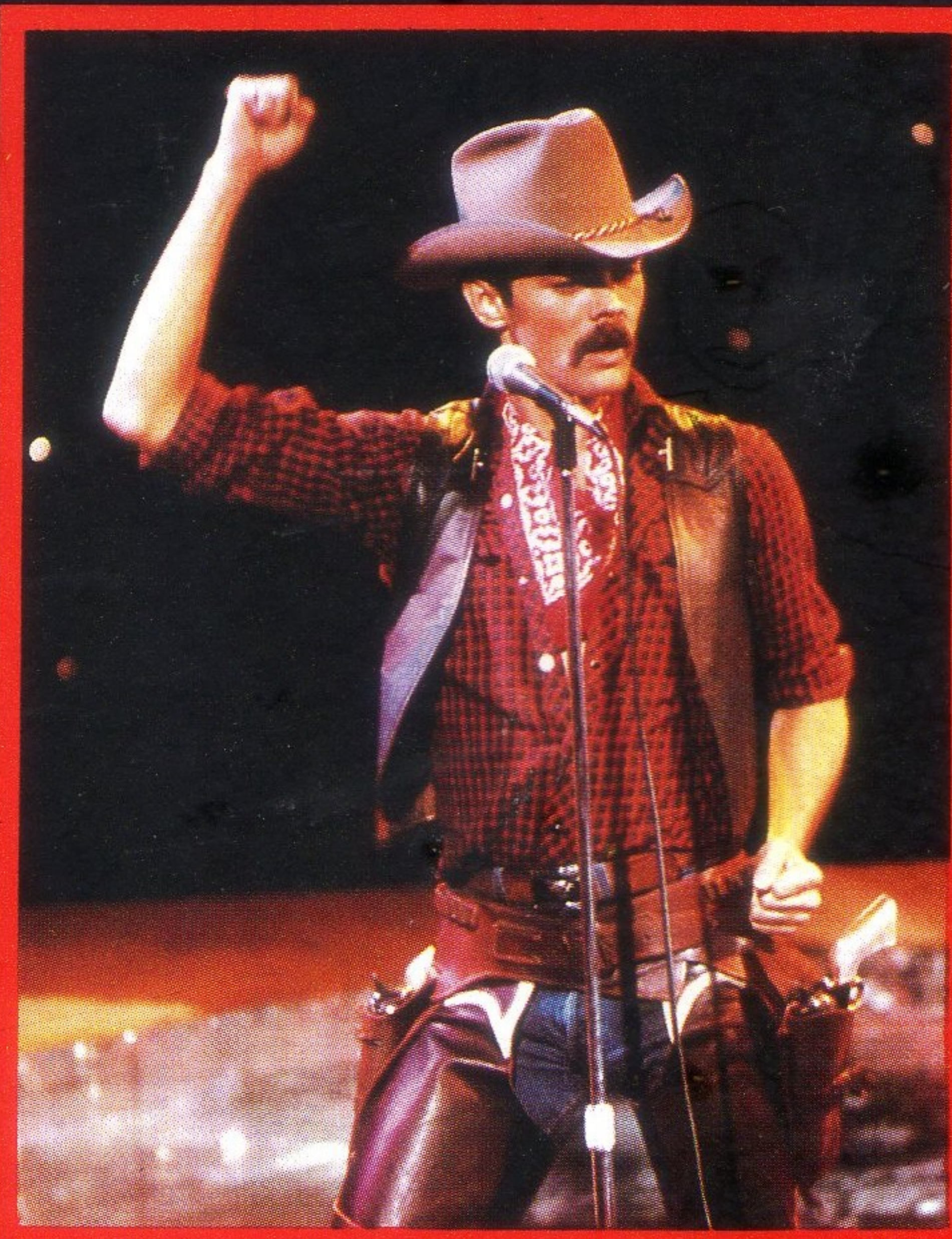
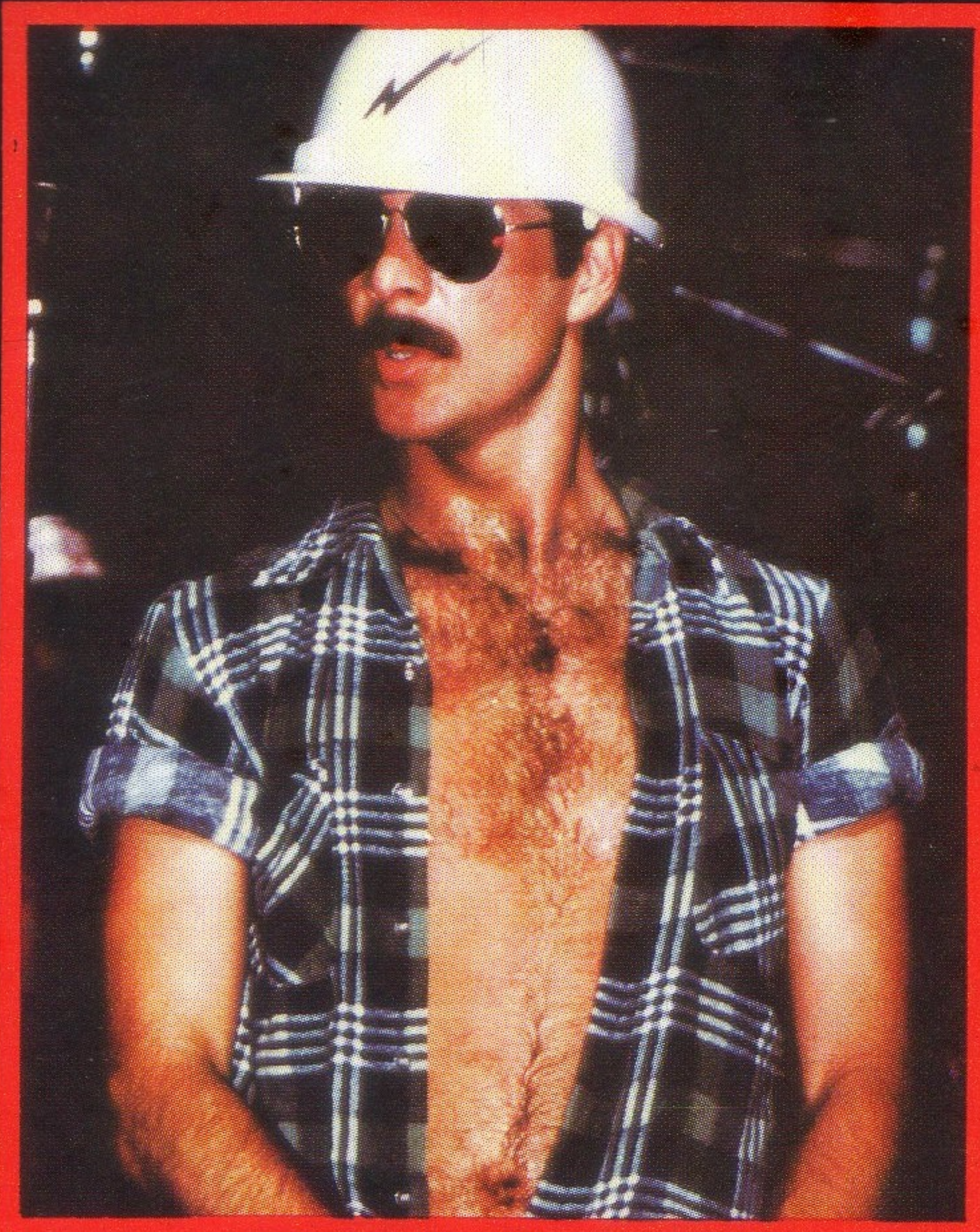
Under the direction of Morali and his business partner Henri Belolo, *The Village People* emerged as a household word with major television appearances on *The Merv Griffin Show*, *The Midnight Special*, *Don Kirshner's Rock Concert* and a multitude of network television specials. *The Village People* became the largest selling record group for Casablanca Records with total sales exceeding 15 million discs. Their in-person appearances evoked Morali's total theatre concept: dance, music, humor, fantasy and getting down and having a good time. Fans have been driven wild with excitement as *The Village People* sang their hits



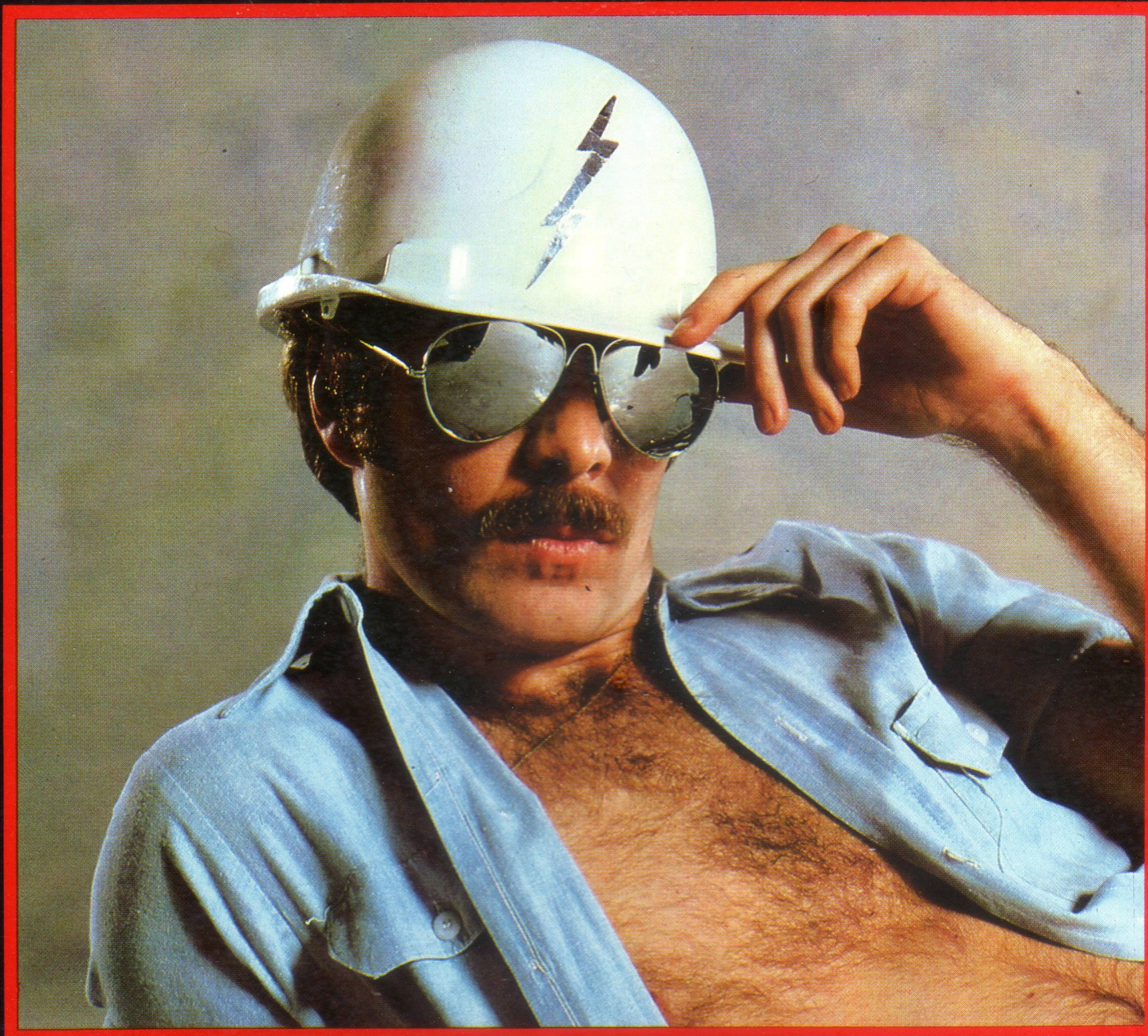
*Macho Man*, *Y.M.C.A.*, *In The Navy*, and *San Francisco / Hollywood / Fire Island*. Because of their huge public and critical acclamation, *Grease*'s film producer, Allan Carr, has been inspired to present them in a film. He is currently preparing an original screenplay to star *The Village People*, so that millions of people worldwide can view Jacques Morali's vision in living color and four track stereo. Carr says that the film will be the first big musical of the '80s. Jacques Morali will write an original score for the 8 million dollar budgeted project. *The Village People* have come a long way from the village!











# DAVID

29 year old David Hodo is probably the most serious and outspoken member of VILLAGE PEOPLE. On stage his raunchy, hard hat performance has people screaming for more! Off stage the green eyed blond ex-Broadway chorus boy says: "VILLAGE PEOPLE is a show. It is disco Theatre. When I'm on stage, I'm living that character."

Offstage David is into Buddhism/Nam Myoho Renge Kyo. "I started chanting three years ago. It changed my life. I never expected the huge success of the group. Buddhism tells you—you're not going to get what you want, rather what you need. When you chant you chant for your earthly desires, which was against my Christian morals. It is hard to do. But they say chant for what you want. You're not going to necessarily get what you want, but you are going to get what you need to eventually get what you want."

David almost did not become a member of VILLAGE PEOPLE because he thought it was fishy. "All of a sudden after auditioning, the same night I had the job and like the next week I was supposed to be making an album." David had originally auditioned for the job because he needed a week's credit for his unemployment benefits.

Hailing from San Andreas, California, David attended Sacramento State College (now called Calif. State

Univ.). On the west coast he played in the rock musical *Salvation* and Sal Mineo's version of the prison drama *Fortune And Men's Eyes*. He came to New York six years ago, "with ten dollars to my name!" and on his second day in the city was hired for a touring company of *Funny Girl*. His Broadway debut was in the million dollar musical fiasco *Dr. Jazz*. After appearing in the abortive Circle-In-The-Square revival of Rodgers and Hart's *Pal Joey*: "I got tired of the chorus boy bit. I said, okay, I've had it with dancing. There is too much work for too little money. I'm not doing anything else until I get something that's . . ." And along came VILLAGE PEOPLE. (The most unlikely thing I ever expected.)

David says: "We turn very few people off. We are doing what might be considered kind of raunchy stuff, but I think it's because, we as a group have a sense of humor about it. I think if we were up there doing this whole thing seriously, and really taking ourselves that seriously that it would be a real turn-off."

David is turned onto Mexican food, people with nice eyes and interesting faces, film actress/comedienne Lily Tomlin and pop performers Linda Ronstadt, Dolly Parton, Elvis Presley and Tina Turner, Bette Midler.

He firmly states: "I want to be recognized for what I have, and I want to be paid for it and I don't want to be exploited."









# RANDY

"This has been the most unusual experience in my whole life. And every day is unusual," says 26 year old Randy Jones the high spirited lanky cowboy of THE VILLAGE PEOPLE. Randy is a native of Raleigh, North Carolina where he attended the University of North Carolina at Chapel Hill for two years. He transferred to the North Carolina School of the Arts, and graduated as a major in dance.

Following school this dimple cheeked, green eyed bundle of joy, joined the Agnes de Mille Dance Company. He remained with the de Mille company for three years appearing in classical ballet works like *Rodeo* and *A Rose For Miss Emily*. Then it was on to musical theatre tours with appearances in Rodgers and Hammerstein's *Carousel* starring Ed Ames.

Randy then moved to New York City, where he survived by designing furniture, playing small parts in soap operas, modeling and appearing in television commercials. He almost missed his audition for THE VILLAGE PEOPLE because he was sitting in a friend's apartment "just talking."

Randy is very serious about THE VILLAGE PEO-

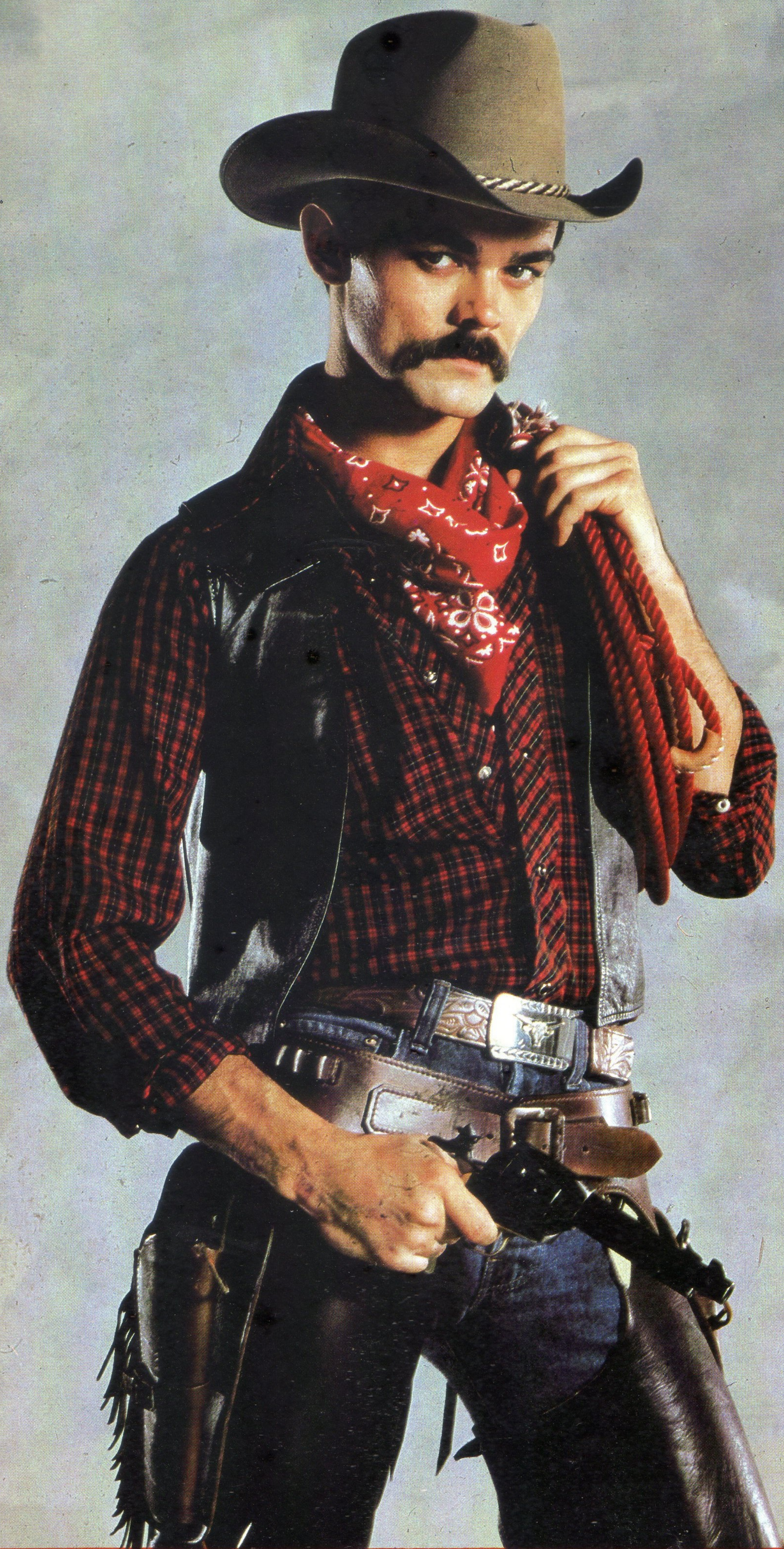
PLE: "Everybody remembers Saturday afternoon cowboy movies. That's how the audiences identify with me. We are six individuals portraying people audiences identify with. In fact when we appeared on "The American Bandstand" television show, kids showed up dressed in our costumes. It was great," says the starstruck performer.

Yes, Randy collects the autographs of each celebrity that he comes in contact with—Carol Burnett, Phyllis Diller and Tanya Tucker among others. He is still amazed that so many people want *his* autograph.

Raised as a Southern Baptist, Randy meditates twice a day: "Not chanting. Just quiet periods of time, by myself. I believe a lot in creative visualization. I believe that all reality that is external begins as vision and imagination."

Although Randy writes music, short stories and movie scripts, he says that: "I want to stay and work with THE VILLAGE PEOPLE for as long as it is positive for all of us. I think we all want to see this go just as far as it can possibly go. I mean who wouldn't, in their right mind?"













# VICTOR

"I write my lyrics to appeal to everybody," says multi-talented Victor Willis, the lead singer-lyricist and driving force behind THE VILLAGE PEOPLE. Victor, who was born in Dallas, Texas 28 years ago spent most of his early life in San Francisco. In that city of flower power and good food he studied at the Dance Workshop, the Performing Arts Workshop, The Black Writers Workshop and at The American Conservatory Theatre where he studied mime, acting, tumbling, Circus, speech and the Stanislavsky acting method. He also was adept at modern dance, jazz and classical ballet.

He came to New York City in 1972 and immediately got a job with the Broadway company of TWO GENTLEMEN OF VERONA, which he appeared in for nine months. He soon became a member of the prestigious Negro Ensemble Company appearing in their productions of THE RIVER NIGER, PRODIGAL SISTER AND THE GREAT MCDADDY. He spent nine months in the Australian company of the hit musical THE WIZ returning to join the New York company where he covered the parts of The Tin Man, The Lion, and the WIZ.

Victor started producing his own records, singing his own original compositions. Arranger Horace Ott, who was helping Victor on his album did a turn around and asked him to do some back-up singing for a Ritchie Family album produced by Jacques Morali.

Victor says: "Jacques called me the day after the session and said: 'Look, I had a dream that you did lead vocals on an album I produced and it became a big hit.'"

Well some dreams do come true. Victor became lead singer and lyricist for THE VILLAGE PEOPLE whose success he was always sure of: "I would say I'm a little like Muhammad Ali in the sense that I believe, I've always thought that the group would be big."

Victor who loves his work says: "I go right at my audience. I come to knock 'em down. Sometimes I write my lyrics in my sleep. Most of the time I do my work late at night. Besides working on THE VILLAGE PEOPLE, Victor has also written lyrics for his wife Phylcia Allen's Jacques Morali/Henri Belolo produced album JOSEPHINE SUPERSTAR, Patrick Juvet's I LOVE AMERICA; LADY NIGHT. And is presently writing the new Ritchie Family's album with Mr. Morali.

Victor, who is contemplating writing plays and movies recalls some advice his father gave to him in 1970, when Victor left home for the first time at the age of 17 to appear in the Las Vegas company of HAIR: "My dad told me; 'Go, know who you are make your money and get what you want. Do what you want with it and then someday you might even have a message for somebody.'" Apparently Victor Willis has a lot of happy messages for a horde of happy fans.





# FELIPE

Twenty-four year old, brown eyed, brown haired Felipe Rose left Brownsville for a better environment in Manhattan where after finishing high school, attended the Adelphi Business School in Brooklyn. The shorthand (Pittman) and office skills led him to a secretarial job for two years at which time he decided that he could not devote his life to a desk job. Confronting himself he asked the question "What do I like to do that makes me feel good?" The answer: theatre, music and the arts. Felipe started taking dance classes, studying classical ballet with Pascal Guzman (eventually becoming a member of his dance company), modern, jazz, flamenco and a tap class with Charles Lowe. During this period he was also working but soon tired

of his dual lifestyle. It was at this time that the disco explosion was beginning and Felipe found the medium in which he could expose his newly found talent.

"I wanted to dance in a club where ballet could be performed to disco music." Earning \$80.00 a night at a Greenwich Village disco bar, he performed Egyptian and American Indian dances in full costumes. The Indian costume idea evolved in the club circuit to the stage where he was performing with ankle bells going back to his roots, incorporating theatre with disco, and it was then that Mr. Jacques Morali approached him with his idea for the Village People. The rest is history.













# ALEX

"I'm out there to make, music, which is what I've always wanted to do all my life," says 27 years old Alex Briley, Military member of VILLAGE PEOPLE. Alex hails from Mount Vernon, New York. He attended the University of Hartford where he studied classical voice. Supported in his endeavors by his Parents—Alex did recitals, was a church soloist, did Studio & nightclub work and appeared as back up singer with jazz flautist Bobbie Humphrey.

He appeared in an off-Broadway show *Music Magic*. Among the cast members was soon to be VILLAGE PEOPLE lead singer, Victor Willis. His introduction to the VILLAGE PEOPLE came through Victor who intro-

duced him to Jacques Morali.

Alex, has always been interested in more than one aspect of music. He welcome the chance to be in a group. "I auditioned for Jacques and we were taking group photos the next day and were off to California the next week." Prior to joining the VILLAGE PEOPLE, Alex held many jobs, one of them being a choir director.

Religion has always been important in his life. It is one of my sources of strength.

"I'm happy for the success of the group. With the energy, the positiveness, and the sincerity of the six of us, I couldn't be in a better place. Thank you Jacques. *So Much.*"





# GLENN

Prior to joining THE VILLAGE PEOPLE, 28 year old Glenn Hughes had been employed for six and a half years as a toll clerk at the Brooklyn Battery Tunnel. "I had always wanted to be an entertainer and I'd always sing to myself," said the Bronx born, Long Island raised performer. Glenn's dad is an ex-Marine, Irish Catholic ex-cop who is now a fraud investigator for a credit card company. His mom is head cook in a grammar school cafeteria. "My parents are getting off on my success more than I am. My mother has even gotten to the point where she is signing autographs."

Glenn went to Manhattan College in the Bronx for three semesters taking three different majors—Engineering, Math and Business—before he said to hell with it. Glenn, who had no professional experience before becoming a member of THE VILLAGE PEOPLE, learned about the auditions for the group through an advertisement in a New York City showbusiness paper: "The ad was very descriptive. They wanted a specific look and specific characters. It said they wanted very good looking males, singer-dancer, with mustaches, Village types. I didn't have a lot of self confidence at the time, but I went. I did the audition and three hours later they called me and said I had the job. I was really surprised. They said they wanted disco songs and I had never sung disco. The only song I had was WHERE DO I GO? from the musical HAIR. Then they worked with me on SAN FRANCISCO."

Glenn almost considered turning down his job with THE VILLAGE PEOPLE "because of the whole thing

of job security. I tried to get a leave of absence from the toll booth, while I was still rehearsing with THE VILLAGE PEOPLE. I found it hard to face giving up a job with a good salary, five weeks paid vacation and many benefits after working there for six and a half years. To give up something like that on a total shot in the dark was really difficult, but if I turned down this opportunity, I would question myself for the rest of my life. By the time I got the answer about the leave of absence (It took five weeks), I had recorded the album, been in the photo sessions and everything else. They would not give me a leave unless, it was to go to a certified school, which made no sense to me."

Glenn did a lot of research in trying to capture his character of The Leather Man. "I went to leather bars to see what was going on. The way I saw the character of the leather man was based a lot on my own persona, what I'm like as a person inside—my own fantasies, and a sense of humor. I had to create the leather man from inside me without the help of a script."

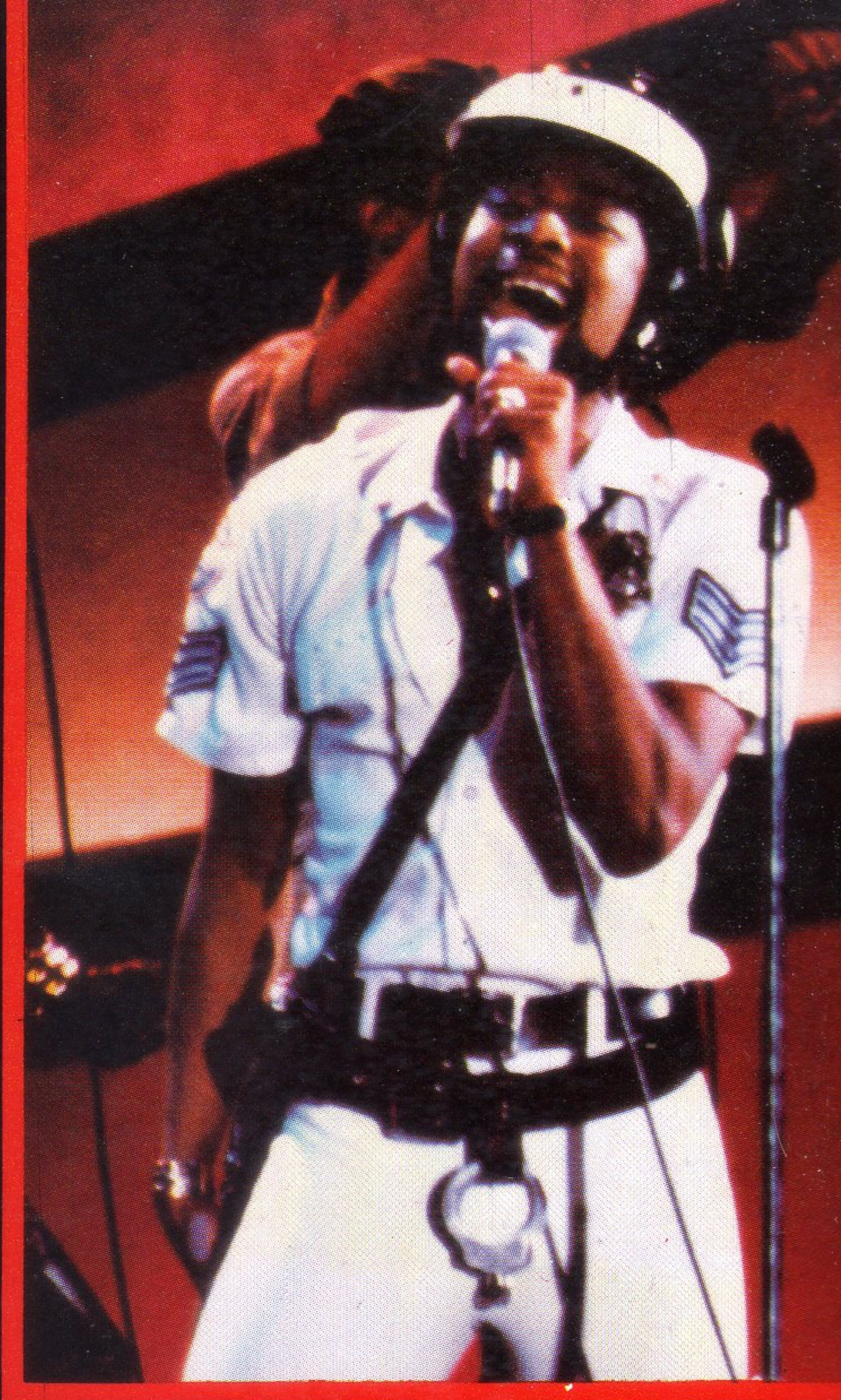
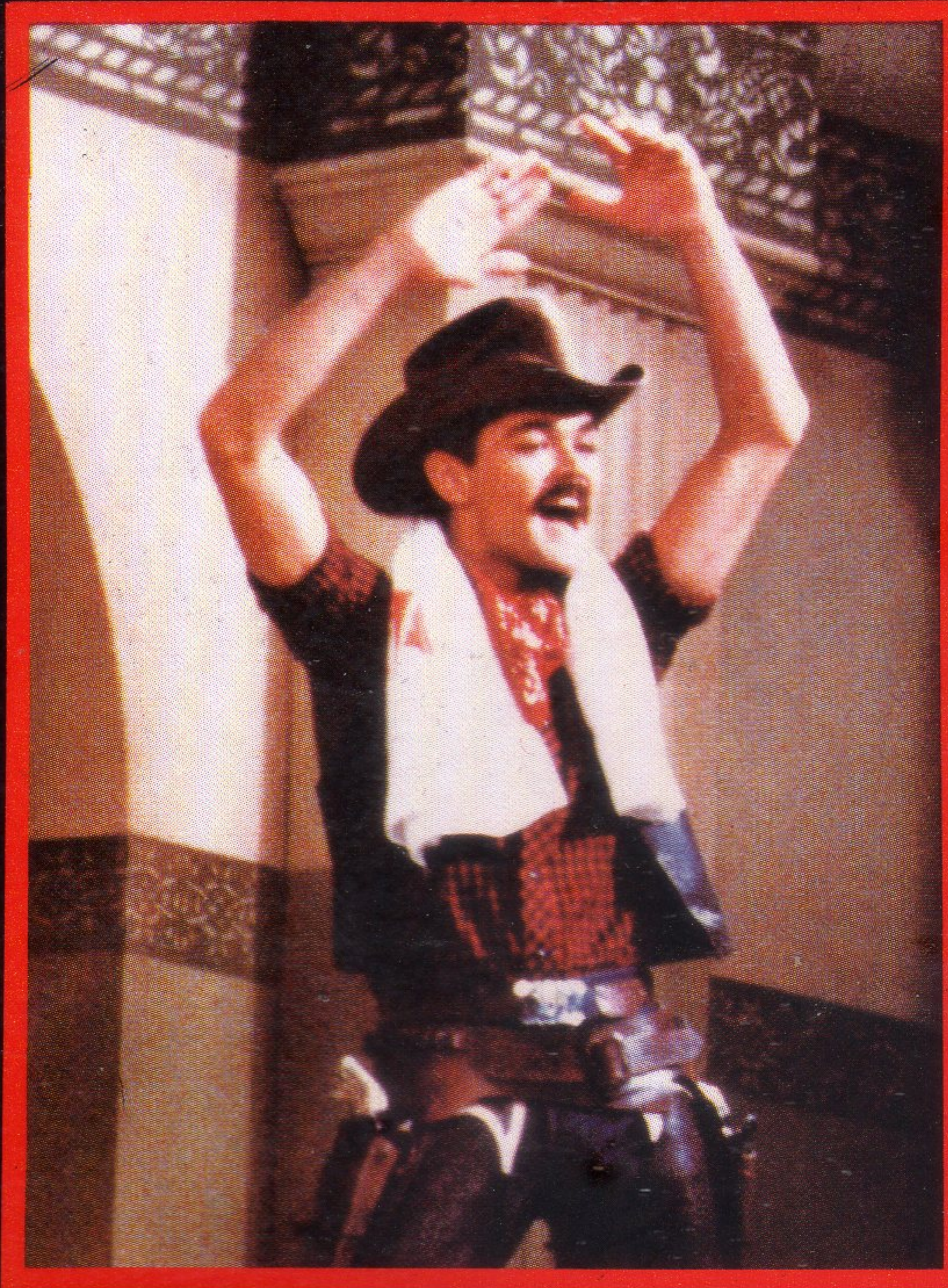
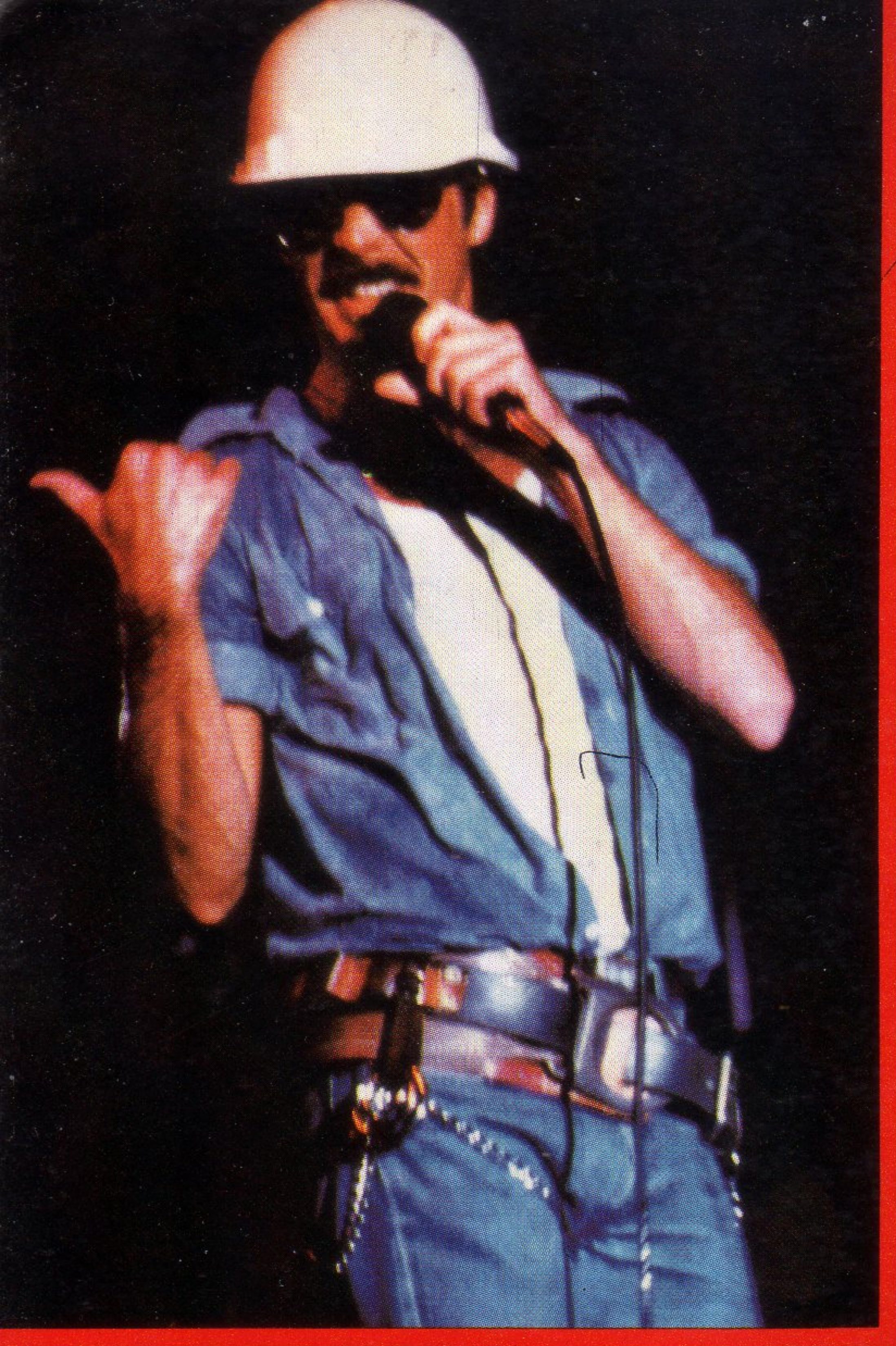
On a personal level, the brown eyed, brown haired native New Yorker says: "I suffer from a lot of insecurities occasionally and not the best self-confidence, although I've been improving a lot. I think my biggest fault is worrying too much about the other guy."

Glenn's favorite food is lobster tails and performers Bette Midler and Carol Burnett. "I love disco dancing. I'm very uninhibited. I don't drink, or do drugs, nothing like that, but disco is my release."









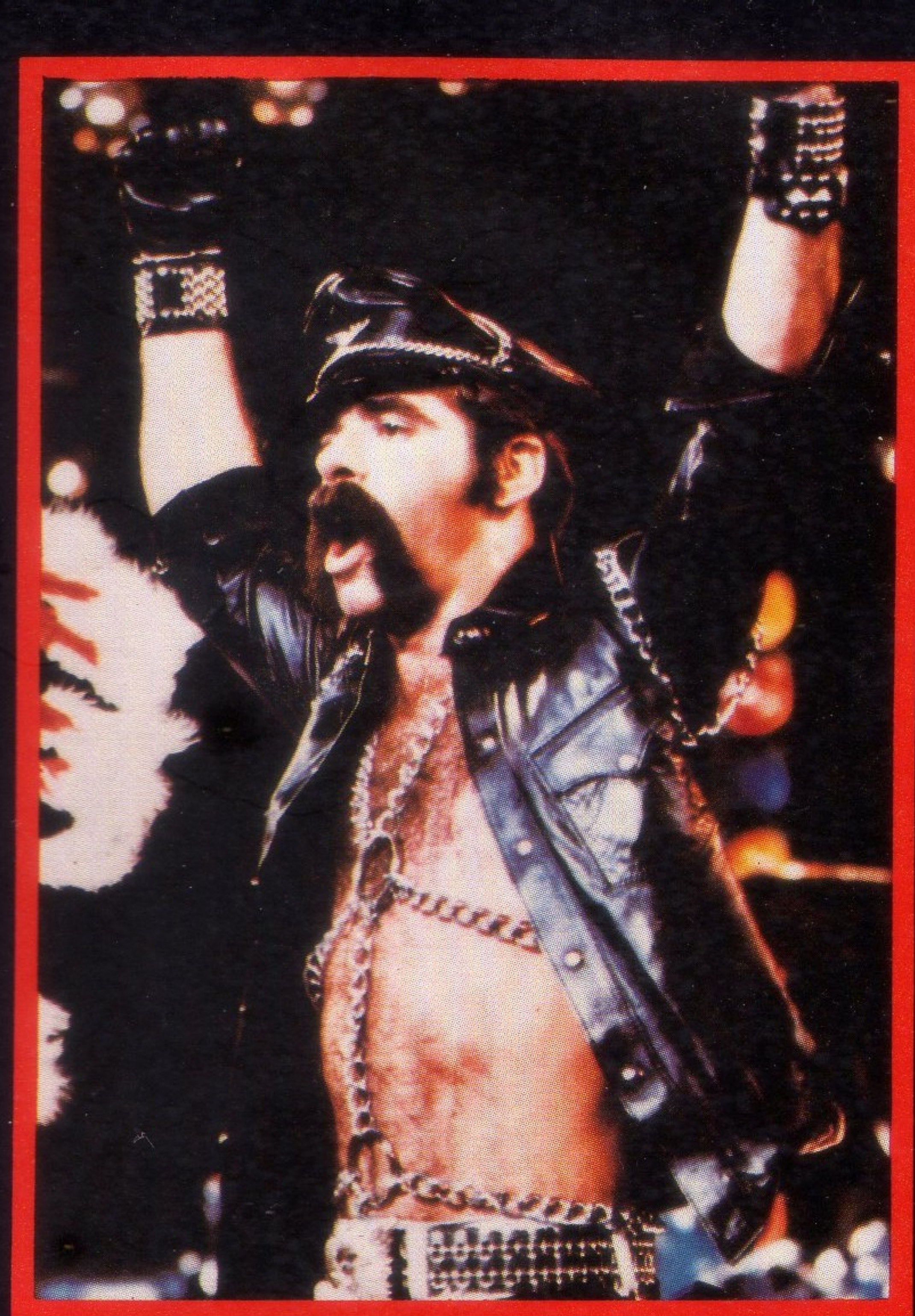
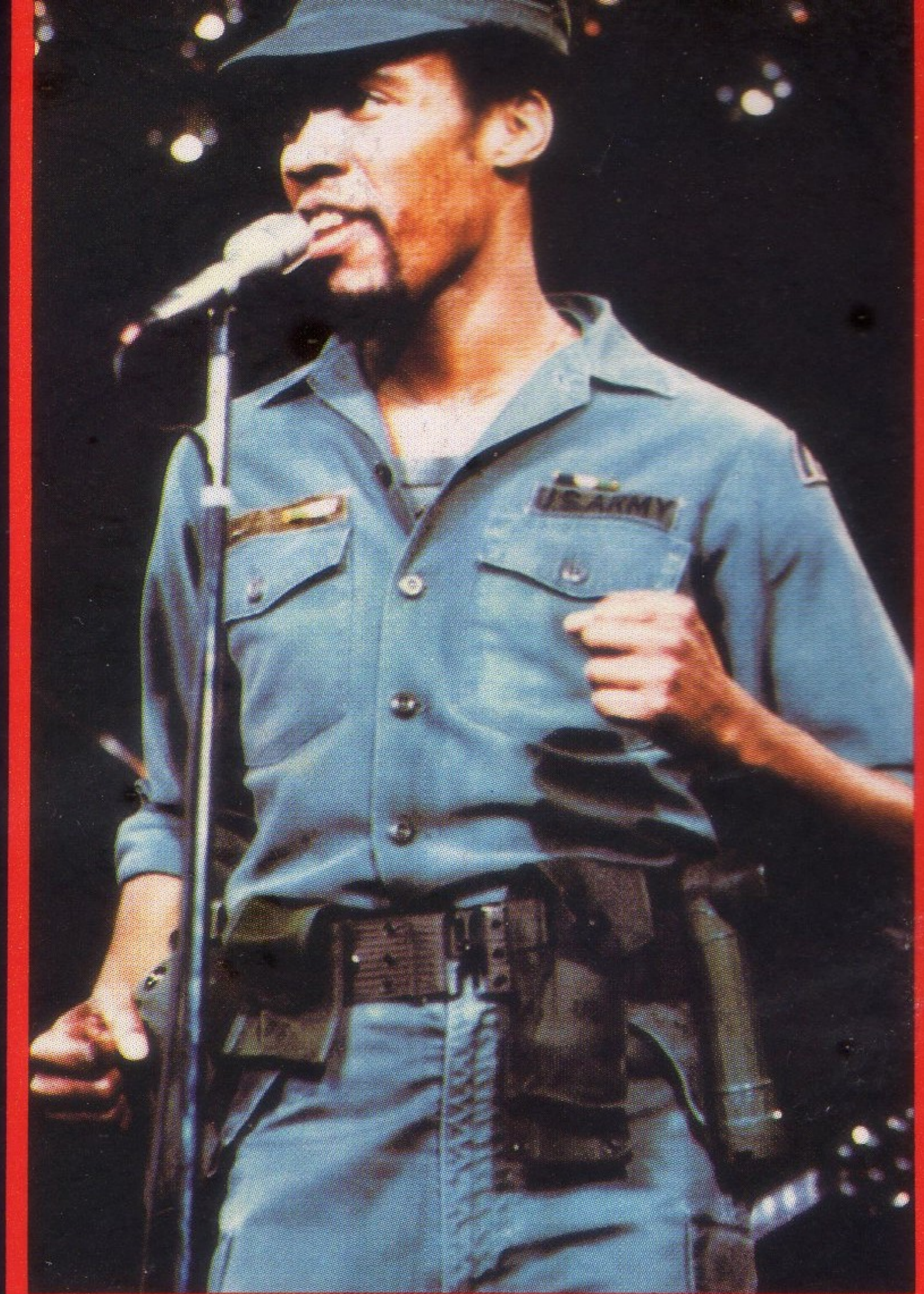
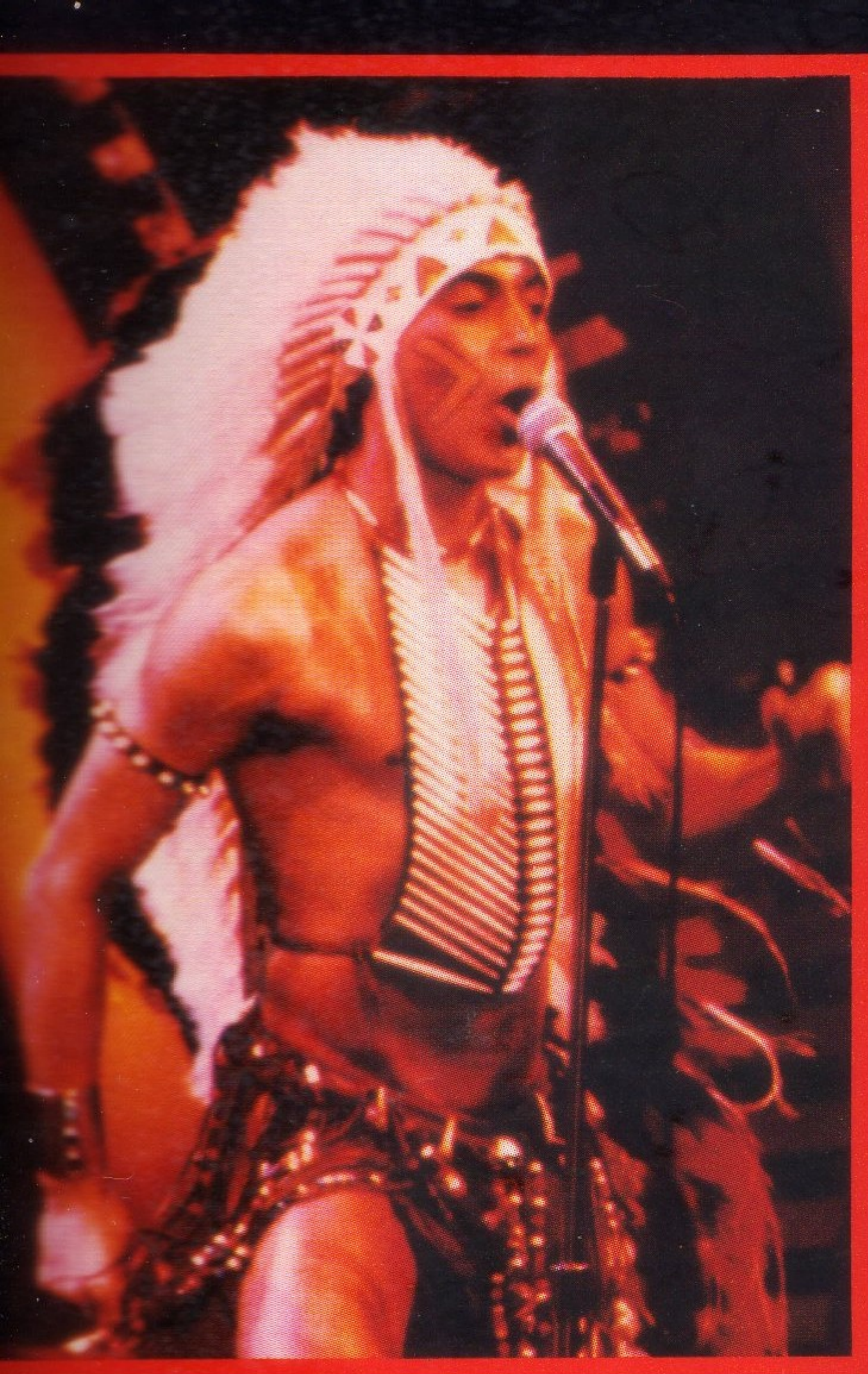
#### VILLAGE PEOPLE TOUR

4/18 Cleveland, Ohio  
4/19 Pittsburgh, Pennsylvania  
4/21 Montreal  
4/22 Ottawa  
4/23 Toronto  
4/25 Springfield, Mass.  
4/26 Westchester Premier  
Theatre

4/27 Boston, Mass.  
4/28 Portland, Maine  
4/29 Providence, Rhode Island  
5/2 Birmingham, Alabama  
5/4 Columbia, South Carolina  
5/5 Atlanta, Georgia  
5/6 Greenville, South Carolina  
5/7 Athens, Georgia

5/9 Baltimore, Maryland  
5/10 Greensboro, North  
Carolina  
5/11 Hampton, Virginia  
5/12 Charlotte, North Carolina  
5/13 Richmond, Virginia  
5/15 Nashville, Tennessee  
5/16 Memphis, Tennessee





5/18 Jacksonville, Florida  
5/19 Lakeland, Florida  
5/20 Miami, Florida  
5/23 New Orleans  
5/24 Houston, Texas  
5/25 Fort Worth, Texas  
5/27 St. Louis  
5/28 Kansas City

5/30 Denver  
6/1 Salt Lake City  
6/3 Vegas  
6/6 L.A.  
6/7 L.A.  
6/8 L.A.  
6/9 L.A.  
6/10 San Francisco

6/15 Portland, Oregon  
6/16 Vancouver, B.C.  
6/17 Seattle  
6/20 Minneapolis  
6/21 Chicago, Illinois  
6/22 Detroit  
6/24 New York









Village People and Producer Jacques Morali.



Village People Manager Henri Belolo and the Village People receiving Billboard's Disco Award, for the second year in a row as Best Disco Group.



Village people would like to express their sincerest gratitude to the following people who have been instrumental in making the spring 1979 tour possible.

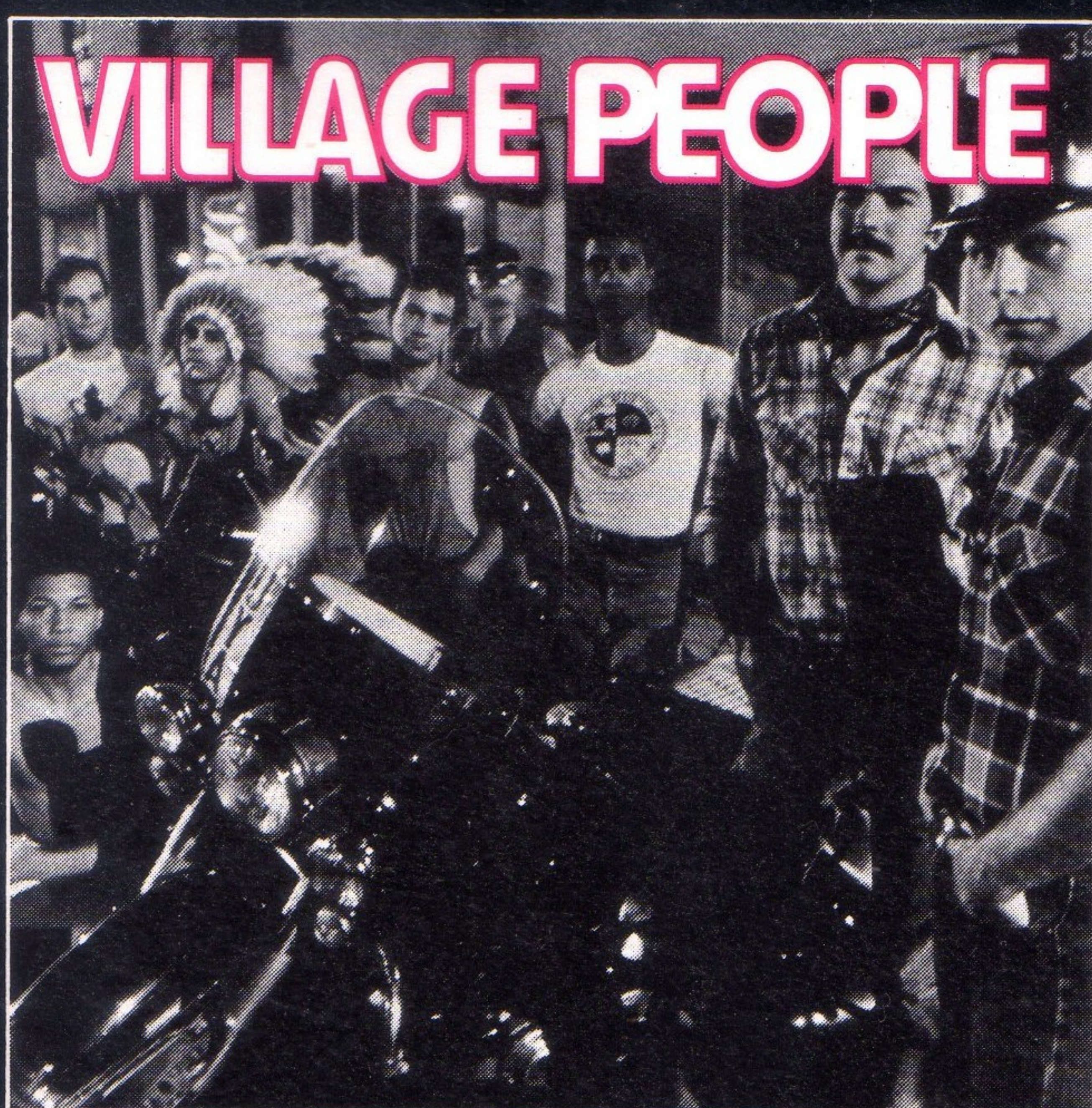
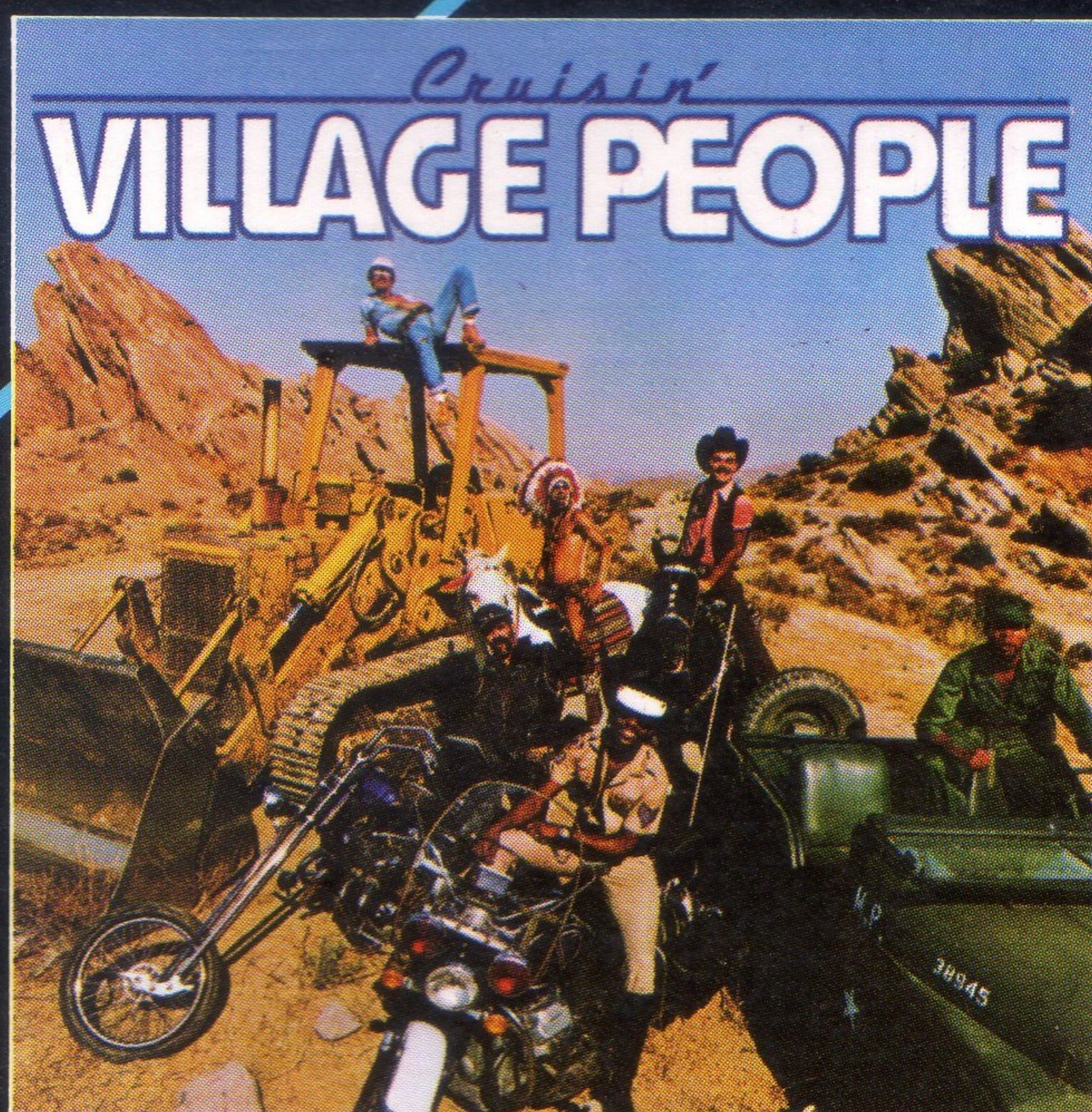
Composer/Producer	<b>Jacques Morali</b>
Manager/Executive Producer	<b>Henri Belolo</b>
Booking Agency	<b>A.T.I.—Wally Meyrowitz, Jeff Franklin</b>
Tour Co-ordinator	<b>Russell Sidelsky</b>
Stage Production/Design	<b>Jacques Morali, Mark Duffy</b>
Lighting/Projection Design	<b>Mark Duffy, Lenny Cowles</b>
<b>Village People Band</b>	Bittersweet
<b>Tour Manager</b>	Charles E. Goodman
<b>Personal Secretary to Village People</b>	Richard Weiner
<b>Costumes</b>	Joseph Daly, Fan-Tasia by Sandra
<b>Sound Engineer</b>	Grant Barlow
<b>Lighting Engineer</b>	Angus Moss
<b>Stage Manager</b>	Herb Robinson
<b>Lighting System</b>	See Factor Industries Inc.
<b>Sound System</b>	Midwest Sound Exchange Inc.
<b>Slide Art/Programming</b>	The Incredible Slidemakers
<b>Graphic Artwork</b>	Otto David Sherman
<b>Additional Photography</b>	Victor Lefcourt
<b>Scenery</b>	Big Apple Scenic Studios Inc.
<b>Special Scenic Effects</b>	Lincoln Scenic Studios
<b>Projectionist</b>	Bestek Theatrical Productions Ltd.
<b>Publicity Coordinator</b>	Chris Hoina
	Steve Keator/Casablanca Record & FilmWorks, Inc.
Merchandising	<b>Boutwell/Niocua—Lee Friedman</b>
Ground Transportation	<b>Qonexions Inc.</b>
Trucking	<b>Naked Zoo Enterprised Inc.</b>
Tour Accommodation	<b>Hilton Hotels Inc., Kemp Kocho</b>
Travel Arrangements	<b>Jet Cloud Travel</b>
Record Company	<b>Casablanca Record &amp; FilmWorks, Inc.</b>
Tour Book Design	<b>Doug Carr</b>
Text Compiled By	<b>Bob Weiner</b>

Village People would also like to thank; Allen Grubman, Arthur Indursky, Steve Kopitko, Michael Toorock, Madeline Machado, Roberta Crownover, Richard Savitsky & Horace Ott, for their help in putting this tour together.

Photo Credits: Zimmerman, Wren, Frank Teti, Doug Young, Scott Hensel, Lynn Goldsmith, Bill King,



# VILLAGE PEOPLE®



**APPEARING NIGHTLY**  
on Casablanca Record and FilmWorks

Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS, INC. Executive Producer: HENRI BELOLO





